

The Trompette

The Newsletter of the Westchester Chapter of the American Guild of Organists

FEBRUARY, 2011

VOLUME 10, #6

From the Dean's Bench

Twenty-three hardy souls made it over to Yorktown Heights on one of the coldest nights of the season to celebrate the old year and hail the new one. There was plenty of delicious food and scintillating conversation, not to mention the entertaining Frank Miller (see his contributions elsewhere in *The Trompette*.) Thank you to all those who could make it, and we hope to greet you and our other Chapter friends again next year! If you go to our website, Agowestchester.org, you can see the great pictures Virginia Bender took of us.

You won't want to miss our **Members Recital, February 6th** at First Congregational Church, Chappaqua! The theme is 'music for special occasions,' and will include some welcome alternatives to the usual music for weddings and other important events. Make sure to post the flyer in this issue of *The Trompette* and tell your friends about our free concert. Thanks to host Keith Robellard and coordinator Judith Abel for putting this together for us all. A brief word about one of the selections: Looking for music arranged or written for organ and flute ensemble and not finding anything, I asked flutist/composer Pamela Sklar if she would be interested in composing something for this concert for *Northern Westchester Flutes* to perform. The result, "Spell 166," will have its world premiere performance at our Members Recital, with Janine Wallour-Thwaite on the organ.

As organists, we are in a variety of 'places'. Some of us, like me, are working in a small church, some in a big cathedral, some in Temples and other houses of worship. Some have retired, some are looking for a new position, and some play the organ as a hobby they are passionate about. In each issue of *The Trompette* let's take the opportunity to share our knowledge, and our creative solutions to tricky situations. Those who have attained professional degrees have much to share, others have life experience that can't be found in a book. You, a Westchester AGO Chapter member, can ask your questions and share your concerns in *The Trompette*. We'll try to have a response in the next issue.

Would you like to be more involved in AGO Chapter activities? Speak to any board member and we'll suggest lots of ways you can help!

The Nosey Dean asks: What are you playing for Martin Luther King Day and Black History Month?

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(Continued from page 1)

(Would 'curious dean' sound better?) Anyway, thanks so much to all those who wrote back with excellent suggestions for organ music and anthems to use in February (Black History Month) and throughout the year!

At the Reformed Church of Cortlandtown, we'll be doing:

Sunday, January 16th

Introit: "Jesu, Tawa Pano" (Zimbabwean) African American Heritage Hymnal

Choral Response: "Father, I Stretch My Hands to Thee" spiritual, same hymnal

Hymn insert: "Glory, Glory, Hallelujah! (Since I Laid My Burden Down")

Prelude: "In Christ There Is No East or West" James Biery

Postlude: "Every Time I Feel the Spirit" Adolphus Hailstork

Monday, Martin Luther King Day service choir: "Free at Last" and "God's Gonna Set This World on Fire"
(Moses Hogan) *Alice Avouris*

We heard from John Cuk:

These are some titles that I have done that I like very much:

"Deep River" Harry Burleigh

"Witness" Jack Halloran

"Elijah Rock" Jester Hairston

"Rockin' Jerusalem" Andre Thomas

John Cuk

From Eileen Laurence at 1st Presbyterian Church in Katonah:

1/16 Anthem: "There is a Balm in Gilead" arr. Howard Helvey

Postlude: "Great Day!" African American spiritual arr. Robert Powell

1/23 Anthem: "I Dream a World" - Dave Brubeck, poem Langston Hughes

2/13 Duet: "Every time I feel the Spirit" Arr. Lloyd Larson

2/27 Duet: "I Want Jesus to Walk with Me" Arr. Lloyd Larson

Thanks for asking. Eileen Laurence

From new member Terry Kelly:

I'm trying to work up Andrae Crouch's rendition of "The Blood Will Never Lose Its Power" for a Sunday in February. It's all jazzed up and chock full of "soul", not fast or wild but the verses need to be really belted out just before the chorus. *Terry*

From Jayson Engqvist, who also solved a mystery of where to get the terrific "What a Friend We Have in Jesus!" that David Higgs played at last summer's national convention:

Gospel Preludes (1979-1984) 64' For Organ, available in one volume from [Hal Leonard](http://www.hal-leonard.com).

Book 1 -- Three Gospel Preludes

1. What a Friend We Have in Jesus!
2. La Cathedrale engloutie (Rock of Ages)
3. Just As I Am

On Martin Luther King weekend we are doing (Larchmont Temple Choir and Strait-Gate Church Choir) three anthems together that are published by Transcontinental Music. For both synagogue and church use:

"Peace by Piece" (Robbie Solomon, composer)

"I Lift My Eyes Up" (Psalm 121, Esa einai in Hebrew) (Shlomo Carlebach)

"Sim Shalom" (Grant Peace) (Rachelle Nelson)

They can all be previewed and seen on the website: www.transcontinentalmusic.com

Additionally, Debbie Friedman's (who just died last week): "Build This World". Emma Lou Diemer has also arranged quite a few "Gospel-type" organ solos in the form of choral preludes. I believe they are published by Augsburg-Fortress Press. They include things like "What a Friend," "Blessed Assurance," "Go Tell It!" and many others.

Hope that helps. *Jayson Rodovsky-Engquist*

Joyce Gardner wrote:

I plan to play for M L King Sunday: Prelude: "Deep River" arr. Da Costa

and choir will sing "I Want Jesus to Walk With Me" arr. Hopson

plus the spiritual "Guide My Feet" from [The Faith We Sing](#).

(continued)

During Feb. we will sing many spirituals and I will play some organ numbers from Seven Reflections on African American Spirituals by Richard Billingham (Augsburg Fortress Press); also some piano arrangements from Spiritual Cameos by Strohman and Schaum (Schaum Pub.) Joyce

John Cecconi wrote: I've planned the following for this Sunday:

1st hymn: In Christ There Is No East or West"

Children's Choir: "He's Got the Whole World In His Hands"

Offertory: "We Shall Overcome"

Postlude: "Lift Every Voice and Sing" John

From Eric Kramer:

In case in time (finally back from traveling and catching up on non-urgent emails):

African-American inspired music that I would recommend (first two to come to mind):

John Carter "Swing Low Sweet Chariot" (3-part with piano)

Eric Kramer "Guide My Feet" (4-part unaccompanied, with soprano or tenor solo)

All best,
Eric

Finally, this just in from Tim Keenan-Devlin:

I am doing for Martin Luther King weekend some spirituals right out of the Methodist Hymnal: "Swing Low, Sweet Chariot" and "We Shall Overcome" (for Youth Choir). Other spirituals: "Precious Lord, Take my Hand" by Thomas Dorsey arranged for SATB. For Transfiguration Sunday: "Every Time I feel the Spirit". "What a Friend We Have in Jesus" by Dale Wood is nice. *Cheers, Tim*

Thanks again, everyone! Alice Avouris

Do you make your plans way ahead of time? I do! Way back last summer I had picked to play for January 2nd one of Bach's renditions of In Dulci Jubilo. Unfortunately, when I sat down to practice it on New Year's Eve, I had some issues. If you'd like to follow along, look up in the Little Organ Book, In dulce jubilo In Canone all'Ottava (#10). Several good organists sent me their opinions, and they make such good reading, we're including it here under . . .

Interpretive Dilemma Number 1

What's the current interpretation of Bach's In dulce jubilo In Canone all'Ottava (#10 in Orgelbuchlein) - the one with quarters in the left hand and 12/8 in the right (3/2 in the pedal)? Can I play the quarters in dotted rhythm, is that a cop-out, or is it considered stylistically correct? My mother played it the other way, and it's a nice challenge but I'm thinking it's probably out of date. Alice

First, Tom Zachacz:

Stylistically, you are on safer ground to play everything as triplets. Musically, I prefer it with the counter-rhythms. I believe it depends on the context of every piece; but if Bach wanted triplets, he could have notated triplets. And these are "teaching pieces", after all, so maybe he wanted a student to grapple with cross-rhythms. I think the *very-most-important consideration* is making it sound *musical* for Alice. After all, music is composed to sound relevant on the day it is played. Then do it with the utmost conviction. *Tom Zachacz*

Lowell Knauer cites documents for either interpretation:

Good question. Albert Riemenschneider: "Basing his procedure upon an ancient use, Naumann in the B. and H. Edition divides the two-note groups, when they appear against the three-note groups, as a quarter note and an eighth note."

Hermann Keller: "In this chorale Bach clearly differentiates duplets (quarter notes) from triplets."

Bottomline in my mind is....however you are comfortable playing it and whatever sounds best to you!
Lowell Knauer

Joe Nigro offered lots of ideas for registration:

With that piece there are a few ways to register and play it. i.e.: you can do the manuals with flutes 8&4 and something a bit punchier in the pedal; you can use a principal chorus with a reed, 8' principal and/or something strong in the pedal; or you can go full to mixtures, again with a strong, clear pedal. You can also get eclectic with an 8 & 4' foundations, a variety of bright mutations, and a cool single 8' reed in the pedal. The rhythm, as far as I know, should be done accurately and as written, but of course that is pretty difficult. So that your listeners will get the benefit of hearing it, there is no reason in the

world why you can't work it out the way you want. Of course, if Simon Preston is in your audience, you may want to reconsider and practice it to play it exactly as written. Joe

Jan-Piet wrote the lengthiest response, which he posted on jpknijff.blogspot.com :

I don't know what the current interpretation is--that probably depends on the country one lives in, one's teacher, and one's religious views (in matters of performance practice, I mean). To me the question is, What is gained by playing two-against-three? In terms of actual hearing experience, not much, IMHO. In fact, I think a listener in 1715 would have been bewildered by the incomprehensible, "shaky" rhythm and by the *de facto* strangely arpeggiated chords. It is true that Bach's writing could be unconventional, but he was not an eighteenth-century kind of Stockhausen or Carter.

That two-against-three is hard to play may sound trivial in itself; the real point is not that it's difficult but *absurdly* difficult in the context of Bach's music (not to mention his contemporaries). In fact, it would make this piece rhythmically the hardest Bach organ piece by far--more so, than, say, the hypercomplex five-part *Vater unser* from *Clavier-Übung* III. Bearing in mind that the *Orgel-Büchlein* was intended (according to Bach's title page) for beginning organists, I simply don't buy that level of complexity. All in all, my best judgement that it's best to adjust those evenly notated quarters to the triplet movement, taking Bach's hints in mm. 25, 26, 28, 30 (I am aware that one can also use this as evidence to the contrary).

The pedal cantus firmus, BTW, was surely intended to be played an octave lower using a 4-ft. stop; no organ would have had a high F-sharp in Bach's time--in fact, very few European organs do today. I forget the manuscript evidence and I don't have a facsimile at hand, but I personally think it's quite likely that the extra tenor voice in the last two measures (dare I call it the *quinta vox*) would also be played in the pedal, of course with the same 4-ft. stop and therefore also an octave lower, obviously with the left foot (and yes, I think toe-toe-toe-toe will do fine). Remember that the piece--as almost all of Bach's organ music--was written on two, not three, staves; the separate staff for the pedal is largely a later invention. In any event, the double pedal ending feels very idiomatic to me.

Jan-Piet Knijff

So, are you wondering how I played it? Very badly, I'm afraid! My intention was to go with all dotted rhythm, but then I just swung over to the '2 against 3' bit (so cute), and really fudged the pedal. Thanks to everyone for their thoughtful responses. Of course, it might be even more fun to have a boxing match over this, over which I'm sure Bach would be looking on and laughing from up in heaven! (Incidentally, Bach does a similar 2 against 3 in the vocal bass part of "Jesu, Joy of Man's Desiring," -- there are probably many more instances.) Alice

Alice Avouris

The Westchester Chapter of the AGO

THE AMERICAN GUILD OF ORGANISTS – WESTCHESTER CHAPTER

PROUDLY PRESENTS

THE MEMBERS' RECITAL

Music for Organ and Other Instruments

The program includes music for special occasions by Bach, Buxtehude, Purcell, Vaughan Williams, Freed, Merkel, Cook, Colvin and others, plus the world premiere of music by contemporary composer, Pamela Sklar.

Admission is free. The public is invited.

DATE: SUNDAY, FEBRUARY 6, 2011

PLACE: FIRST CONGREGATIONAL CHURCH

210 ORCHARD RIDGE ROAD

CHAPPAQUA, NY 10514

(OFF RT. 117 BETWEEN MOUNT KISCO & CHAPPAQUA)

TIME: 4:00 PM

A reception will follow.

FOR FURTHER INFORMATION, CALL 914-864-1635

Our 2010 – 2011 Season

Sunday, February 6th, 2011

Members' Recital

First Congregational Church, Chappaqua (Host: Keith Robellard)

Organizer: Judith Abel

Sunday, March 20, 2011, 4:00 p.m.

Creating and Maintaining a Successful Children's Choir

(Presenter: Eileen Laurence)

Katonah Presbyterian Church (Host: Eileen Laurence)

Sunday, May 22, 2011, 3:00 p.m.

*The **Toccata** Experience: A Workshop on Analysis and Learning*

Presented by Gavin Black

of the *Princeton Early Keyboard Center*

The Old Dutch Church, Sleepy Hollow (Hosts: Mi-Won and Jeremy Goldsmith)

Saturday, June 4, 2011 (date tentative)

Wanamaker Organ Day, Macy's Department Store, Philadelphia

(Host: Kevin Walsh)

Bus from Westchester to Philadelphia and back

To view the schedule of music events at Grace Church, White Plains: www.dtmusic.org/

To view the schedule of musical events at Hitchcock Presbyterian Church, Scarsdale:
www.hitchcockpresby.org/secondary/4_0.html

The Osborn (retirement residence) in Rye, New York, will present 30-minute afternoon organ concerts on the second Sunday of each month. The programs are at 2:00pm in their chapel. An honorarium will now be paid to each organist. If you are interested in playing (or attending), please contact Jayson Rodovsky-Engquist @: orgjre@verizon.net OR (914) 777-1660.

Reads & Mixtures

A nominating committee has just been formed to select candidates for two director positions which will become vacant at the end of June, 2011. These positions are currently held by Tim Keenan-Devlin and Joe Nigro. I am pleased to announce that our former dean, John Cecconi, agrees to serve as chair and Lana Kollath and Barbara Smith join him on the committee.

Following the May 22nd program at the Old Dutch Church in Sleepy Hollow we will hold a brief membership meeting to elect our new executive committee members.

Yours respectfully,

Alice Avouris, Dean

The Westchester Chapter of the American Guild of Organists

ADAMS, ANGELA R. (ANGIE), a lifelong resident of Sleepy Hollow died January 24, 2011. Angie was born in Eastview on May 3, 1931 and was the daughter of Florindo and Anna Paglieta Menna. She was the organist for Immaculate Conception Church in Sleepy Hollow and previously at St. Teresa of Avila Church also in Sleepy Hollow. She had been a music teacher at many Catholic schools in Westchester. Angie also organized and directed the choir at St. Patrick's Military School in Harriman, NY. She was a member of the Sleepy Hollow Seniors. Angie was married to Harry T. Adams who predeceased her in 2002. She is survived by her son Dwayne of Sleepy Hollow and her brother Rev. F. Dominic Menna of St. Mary's Parish in West Quincy, MA. Visitation will be at Coffey Funeral Home on Tuesday (today) from 4PM to 6 PM.

And now, for something completely different . . .

Some of our favorite hymn selections from the New Honest Christian Hymnal (courtesy of Frank Miller)

“I Surrender Some”

“Oh, How I Like Jesus”

“When the Saints Go Sneaking In”

“I Love to Tell Some Stories”

“Take My Life and Let Me Be”

“Where He Leads Me, I Will Think About Following”

“Onward Christian Reservists”

“Be Thou My Vision and Glasses”

“Be Still My Stomach”

FROM YOUR NEWSPAPER EDITORS...

Thank you all for your cooperation in getting your material TO US by the **20th of each preceding month**. We want to be able to deliver the Newsletter to you on or about the 1st of each month, and it takes a week or more to finalize the copy and layout, get it to and from the printer, and address, stamp and mail all of the copies. *The Trompette* is sent out by email, and by regular mail to those Members without an email address. The electronic versions are sent out immediately after finalization, but processing the printed copies can take a week or more, plus the delivery of the regular postal mail can additionally take a week or more. If you have an email address, but are presently receiving your copy by postal mail, consider receiving it electronically instead, saving the Chapter postage expense. Send your email address to Lois Simmonds. Kindly do not send in items more than once. For the Concert Calendar, include event, date, time, location, cost (if any) and an information phone number. (Incomplete or unclear submissions cannot be printed.) Due to space constraints, articles and notices are edited.

If you have provided a notice for the “Empty Benches” section, please be advised that postings will be carried for 3 calendar months unless we are advised that the position has either been filled or is still active. Newest listings appear first. Listings carried more than one month will be arranged alphabetically by organization and will indicate the month they were first run. We appreciate your cooperation in keeping *The Trompette* accurate and up.to.date.

Send your concert notices, articles, and other materials to:

E.mail: (preferable): T. Zachaz (Compose in MS Word, if possible)

Postal Mail: T. Zachacz, *The Trompette*,

The Dean and the Executive Board encourage our Members to send informative articles and any other items of interest for publication in the Newsletter.

Thank you!

Lois Simmonds & Thomas Zachacz

Editors,

The Trompette

***Here is the LATEST issue of the
Westchester Chapter AGO Newsletter.....***

Inside:

The Nosey Dean asks our Members to process Bach's *In dulci jubilo*; No Empty Benches; Our Members' Musical Suggestions for Black History Month; No Concert Calendar; Some Unfamiliar Favorite Hymns

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The Trompette

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Thomas Zachacz, Editors